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The New Teaching.

SOME time ago we discussed in the ACADEMY the teaching of literature, and said in effect that in literature as in all other teaching the pupil's likes and dislikes must be considered. If the teacher ever wishes to get his lead he must first give them theirs. Since then several of our contemporaries have canvassed opinion on the subject and drawn into the controversy many literary experts. To those who are converted to the New Teaching, the question, Can literature be taught? admitted only of the reply that in so far as literature is an art, both science and history declare that it cannot—response to Art being a gift: but in so far as literature expresses ideas, it is obvious that discussions and explanations must increase a pupil's comprehension of his author.

If then a child is permitted to do as he likes, what reasons have we for thinking that he will make the best possible use of his environment? Before answering that question, perhaps it will be well to ascertain first how great the power of environment is, and, secondly, what kind of environment is best for the healthy boy or girl. The first great thinker to realise the power of environment was Plato—Greek education in the early stages of a child's life being almost wholly sub-conscious.

In the *Republic* he gives beautiful expression to his belief in the power of environment—natural and artificial:

Shall we also regulate the other craftsmen (as well as the poets) and put a stop to their embodying the character which is ill-disposed and intemperate and illiberal and improper, either in their pictures or in their buildings or in any other productions of craftsmanship (and) seek out those craftsmen who are able by a happy gift to follow in its footsteps the nature of the graceful and beautiful; that as if living in a healthy region the young men may be the better for it all from whichever of the beautiful works a something may strike upon their seeing or their hearing, like a breeze bearing health from wholesome places; *bringing them unconsciously from early childhood both to likeness and to friendship or harmony with the law of beauty.*

The fallacy underlying this theory of education has been subscribed to by most educationists since, although nothing is easier than its refutation.

If environment had all this power, how is it that neither the Gothic builders nor the Athenian dramatists left heirs? Were Plato's theory true, that children could be brought into harmony with the law of beauty by surrounding them from earliest infancy with natural and artificial beauty, then indeed the problem of education would lose all its difficulties.

What educationists forget, and scientists too (although the latter do make allowance for heredity), is that if environment is to react on a child aesthetically and intellectually it must be both varied and extensive. Everybody knows that pictures in a room cease to give pleasure after a while: were they covered up and occasionally unveiled or exchanged, their effect on our minds would be greatly augmented. It is curious how few thinkers have noted that along with the educative power of environment there runs a de-educating power tending always to make the man proof against his surroundings.

The first principle, then, of our educational theory, since it is a psychological fact that the senses soon cease to respond to the same excitant, and since only by sense-impressions can we become acquainted with the outside

world is that a child will develop most quickly when its environment produces in it conscious reactions. With this proviso we may accept Plato's teaching. An illustration will make our point clear. Suppose a child is examining for the first or hundredth time a reproduction from a Greek vase, the educative effect only begins when the impressions which the curves of the drawing give become conscious, and, his intelligence awakened, he questions his teacher and seeks to satisfy his natural craving for knowledge by having the myth or incident related to him.

A natural corollary to the above proposition is that the thing of primary importance in education is not curriculum, but method. Here we trip up another fallacy, which no one has more eloquently expressed than Mr. Gladstone, who is reported to have said to the Eton boys:

I say with confidence that my conviction and experience of life leads me to the belief that if the purposes of life be to fit the human mind for the efficient performance of the greatest functions, the ancient culture—and, above all, Greek culture—is by far the best, the highest, the most lasting and the most elastic instrument that can possibly be applied to it.

There are scholars to-day who, we believe, would die gladly if by their death they could prove that statement true. And yet there is not a shred of evidence to show that there are not a hundred other instruments by which a man may realise the full potentialities of his mind. Mr. Gladstone mistook for scientific truth his own enthusiastic affection for Hellenic studies.

Opposed to this statement we may take Mr. H. G. Wells's that the study of the classics, however great, is senility. Both remarks are but the positive and negative pole of the same fallacy. A moment's reflection, the most cursory glance at a biographical dictionary, leaves no shadow of doubt that it is not the subject but the way in which it is acquired that differentiates an educative from a non-educative process. Why, then, is there such unanimity that, say, French should be taught in all schools and Tamil (say) in none? Because French, besides being educative, is useful; in other words, subjects have utilitarian as well as educative values. It is the utilitarian values of subjects which play a very important part in the determination of the curriculum: that is no reason why the two things should be confused.

Another error into which educationists fall is that the educative power of a subject remains constant during the whole time of its acquisition. The fact of the case being that as soon as a principle is apprehended its educative effect falls almost to zero; it is the step of the ladder which is necessary to continue the ascent that counts. Most of our knowledge has neither educative nor utilitarian value for us? If it is known from books or hearsay that the earth is shaped like a ball and that it moves round the sun, and yet it has not been observed that the sun does not always rise in the east, or that a planet does not retain the same position relative to the fixed stars, we are to all intents and purposes Ptolemaists in knowledge, but inferior to them in observation.

Consequently the child who is discovering something for himself is at that moment developing: when he has made the discovery his development stops.

What has the New Teaching to say relative to moral culture? Nothing. It simply ignores all direct moral teaching, because it is contended that with healthy children (a morbid, degenerate, deformed child needs special treatment) the exercise of faculty is pleasurable; and that a child's activities, working within favouring environment, react on the emotional and moral nature and tend to make its well-being coincide with its desires.

Mr. Bernard Shaw, in his jocose, serious way, once observed that the teacher who talks of forming character deserves to be drowned. Leaving out of discussion the

deserts of the teacher, is it not a fair reply to the implication of this remark that since a child's environment includes his school-friends, teachers, and parents, they must all share in producing that variation in the child which distinguishes him, be it ever so little, from any other child?

Reviews.

A Good School Reader.

Tales of the Spanish Main. By Mowbray Morris. (Macmillan. 6s.)

THIS is a book admirably suited to boys, as well as to what remains of the boy in all of us. Mr. Morris retells with perfect clearness and simplicity the story of the Admiral of the Ocean, that story which at the twentieth reading is as full of glamour and romance as at the first. He tells also of Balboa and the Great South Sea, which, from a golden dream, was transformed into a golden reality, and of how Balboa climbed to the mountain ridge alone, which was to give him the first sight of the waters of promise. Of Drake Mr. Morris writes with ample appreciation, and he has a most interesting chapter dealing with the quest for El Dorado. From this he turns to the Plate-Fleets of Spain, and the magnificent fight of Sir Richard Grenville, when the Revenge ran alone into the heart of the Spanish Fleet. The fight lasted from three o'clock in the afternoon till past dawn of the following morning. When, after surrender, Sir Richard was entreated by Don Alonso de Bazan to permit his removal from his own reeking ship, he said "that they might do with his body what they list, for he esteemed it not," and he desired his company to pray for him. What actually became of his body is not known, but the presumption is that it received the burial which the glorious old sailor would have most desired.

The concluding section of the book deals with "The Brethren of the Coast," those gentlemen of the sea who were the degenerate descendants of the race of Drake and Grenville. The sack of Panama and the whole history of Morgan make as fine wild reading as may be found anywhere. Mr. Morris's sympathy with buccaneers, it should be noted, does not go to intemperate lengths; indeed, throughout these admirable sketches he is judicious and wisely discreet.

Text Books, School Books, &c.

English.

Ideals of Life and Citizenship. By C. E. Maurice. (Henderson.)

AN excellent basis for much sound ethical teaching, whether in public school or Board school, might be found in this little volume. It is a kind of moral "reader." The author, whose father, Mr. F. D. Maurice, struck many a good blow in his day on behalf of a high standard of national life, has brought together a number of passages drawn from the whole range of English literature, from Chaucer to the memoir of Sir George Grey, which declare themselves on the side of national idealism:

My wish has been to cultivate in the minds of elder children, and those just growing into manhood and womanhood, the belief in the possibility of peaceful heroism; to show the power of sympathy and courtesy, the courageous endurance of suffering in behalf of good causes, and the struggle after our higher conceptions of life; and to impress

upon the young that these are at least as necessary for the training of good citizens as the admiration for those showy acts and utterances which are more universally approved.

The selection is carefully made, in a catholic spirit, and should serve as a useful corrective to some of the more dangerous tendencies of the present discontent.

Boys and Girls of Other Days. By John Finnemore. (Black.)

A "READER for upper standards" on somewhat original lines. Mr. Finnemore's object is to awake the historical sense by making the daily life of the past vivid and actual to the imagination of children. In simple language, and with a good deal of vigour and picturesqueness, he describes the supposed adventures of boys and girls in the midst of half a dozen of the most stirring episodes of national history. The chosen settings are "The Rising of Lambert Simnel," "Evil May-day," "The Invincible Armada," "The Gunpowder Plot," "Royalist and Roundhead," "The Great Plague," "After Sedgemoor." We heartily commend both the spirit and the execution of the book, which is a loyal development of the conception of history inculcated by Mr. J. R. Green.

Lessons in Elementary Grammar. By George A. Mirick. (Macmillan.)

MR. MIRICK is an elementary schoolmaster in Connecticut. His grammar lessons are intended for "pupils between the ages of thirteen and fifteen years," and he makes a praiseworthy endeavour not merely to instruct, but to develop the mental activities of the pupils in a logical and progressive manner. We do not, however, think that any American book of the kind could be quite suitable for use in English schools. Mr. Mirick is careful to draw his examples from classical English, but he has not been wholly able to eliminate phrases and idioms of trans-Atlantic origin. "Honour" is "honor," and "disfavour" "disfavor." The "autumn" is the "fall." The robins build their nests in the treetops; and so forth.

"SELF-EDUCATOR" SERIES.—*English Composition.* By G. H. Thornton. (Hodder & Stoughton. 2s. 6d.)

THE student who works through this book may not learn how to express himself, but he will learn much about the faults of expression, and this is generally all that is meant by composition. In other words, we teach composition by analysis, because a text-book cannot teach synthetically. It follows that the supreme difficulty of composing can necessarily only be made less difficult to an infinitesimal extent by analytical, philological, and grammatical rules. What is this difficulty? Nothing else than to express in words not simple but complex thoughts. Most writers are compelled to be content with sentences from which the faint ghost of their thought gleams forth; others, again, bombard their meaning by shooting at it recklessly; like a bad etcher they lay line on line perchance that something similar to their idea may stand out. This book, however, will, as we said, help the composer to detect faults of expression, and may indirectly, therefore, lead to his acquiring the necessary technical skill for building up sentences.

Select Documents of English Constitutional History. By Adams and Stephens. (Macmillan. 10s. net.)

THESE documents extend from William I. to 1835, and at the head of each document such particulars are given of the original as the careful reader needs. For instance, document 127 is entitled "Privilege of Members from Arrest: Clerk's Case," then follows in brackets the following information:—The original (1450) is in Latin and English; 5 Rolls of Parliament 374. Translation by editors; 3 Stubbs (Select Charters) 515.

We regret that the authors did not find space in an appendix for a few pages of fac-similes of the originals, but we suppose the authors would plead exigencies of space—an exigency which covers on occasion every defect an author chooses to plead guilty to. We hasten to add that there are no less than 276 documents referred to, and, as they all deal exclusively with constitutional and legal questions, it was not possible to compress more within a compass of 560 pp.

North America. Selected by Messrs. F. D. Herbertson & A. J. Herbertson. (Black. 2s.)

AN attempt to make geography interesting by giving selections from travellers' writings. For those teachers who fear

that their pupils will not in this way learn enough the editors very considerably supply facts and figures in 23 pp., where the thirst for exact knowledge may be allayed. If the extracts had been longer and less numerous, it would have detracted much from a painful effect of jerkiness which a rapid succession of disconnected tit-bits gives.

Essays on the Teaching of History. Edited by W. A. J. Archbold. (Cambridge Press. 2s. 6d. net.)

THIS collection of essays deals with the teaching of history at the Universities and in schools, one essay being devoted to the teaching of history in America.

The reader will bring away from this book the conviction that in no province of knowledge is it less safe to dogmatise than on history teaching, especially in schools; for the lecturer at a University is free to confine his lectures not only to certain periods, but is permitted to detach from the mass of historical facts just those facts which bear on the ecclesiastical, economic, or palaeographic aspects of the history under consideration. Compared with the school teacher's labour, the University lecturer's is mere child's play. Even when the teacher in secondary schools has made up his mind what, how much, and in what manner to teach, he has to deliberate with himself whether he can afford to prepare himself for a task which has no money value whatever, as no one ever receives an appointment merely on the strength of his proficiency in history. The assumption is that any master—barring the science and mathematical masters—can teach history, literature, geography, composition, with the result that where everybody is supposed to be competent all are found to be incompetent, there being as yet no economic demand for historical "goods." What really takes place in school is that text-books—manufactured wholesale to supply "long-felt wants" of examiners—are committed to memory, and unobservant must the teacher be who does not know how ineffably and exquisitely tedious dates, treatises, statutes, tables, and marriages can be made by a "cram" book, invaluable to those who wish to pass. The only breathing places in this suffocating fume are the plans of battles which, when carefully used to make clear the positions of opposing armies, the lie of the country, and the tactics used in attack and defence, create the keenest interest, and often provoke the laziest boy to ask questions and to take part in the discussion.

We recommend this book to those nondescript teachers who are responsible for the history "results," as there is much in them to discuss and weigh; and possibly one here and there may find a *via media* between the ideal lesson and the real.

History of Europe in Outline, 1814-1848. By Oscar Brown-ing. (Macmillan. 3s. 6d.)

THE author hopes that the "present work, written primarily for training college students, may prove useful to others, and may even find favour with the general public." Very few books deal with European history during the first half of the nineteenth century, and as the idea which would substitute European history for English is a good one, this brief sketch, although a "cram" book, will unquestionably penetrate to readers who look to history for facts in chronological order rather than for a philosophy of events, or for exposition of the motives in the interpretation of which the events become intelligible. Mr. Browning holds himself in, and keeps vigilance over his desire to create opinion rather than to impart knowledge. It is, however, refreshing to come across a statement like the following, even though just when one is provoked to ask a question he is off again on the track with his eyes pointed towards 1848.

The idea of the independence of nationalities and of their right to govern themselves was then beginning to make its way . . . and it was not yet weakened by the belief in force, and by the fatalistic acceptance of the doctrine of the survival of the fittest, which seems likely in our own day to be the parent of much tyranny and injustice.

Does this mean that a nation, unlike individuals, may do what she likes with her own? If so, the theory that only the fit must survive deserves consideration, and we take it that European history proves most conclusively that vigorous interference may often make for the highest civilisation.

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The Training of Teachers. By S. S. Laurie. (Cambridge Press.)

A COLLECTION of Essays (the first of which was delivered in 1876), all of which are concerned with education, must give the discerning reader the cipher to the author's mind. Such a cipher or interpretation we think we have found; and although space forbids our doing more than giving it in the baldest form possible, yet if we may suppose that the reader will take the sentence we shall quote, and will work out from it radially and then circumferentially, he will be amazed to discover how near his *a priori* curve will follow the path of the true curve found by actual reading. This is the sentence:—

If I find a man with a command of his own powers, with an open intelligence, with interests outside his own personality, and his own particular department, with a feeling for the historical past, with a love for art forms, and with high aims in life, I recognise in such a man the humanistic and human habit of mind in its broadest sense; and him I would call a man of culture.

Clearly *confessio magistri!*

Schools at Home and Abroad. By R. E. Hughes. (Son-nenschein. 4s. 6d.)

THE writer has collected into this volume a great deal of information, and has much to say on educational systems new and old, at home and abroad, which cannot fail to provoke reactions in the minds of his readers. Occasionally we found a certain alienation creeping over us, a suspicion of insincerity, of gush; for example:—

We will show them how the plant that does not send its rootlets deep down into the earth is torn away by the first gust of wind; whilst its neighbour, with its roots reaching deep into the soil, stands gently swaying to the winds of heaven. Instead of repeating "twice two are four," they shall count for us the petals of the primrose or the rays of the starfish.

The balance of the last sentence is excellent. Froebel would say to his disciple, "Things before words!"

Macbeth. Edited by A. W. Verity, M.A. (Pitt Press.)

MR. VERITY'S editions of Shakespearean plays seem to increase in elaborateness as he goes on. The "Macbeth" contains almost precisely twice as many pages as the "Midsummer Night's Dream," and though, of course, it is an important and difficult play, it is by no means a long one. We incline to think that 248 pages of comment to 88 pages of text is rather disproportionate. Certainly the edition is not suitable for school use. The elaborate apparatus of Introduction, Notes, Glossary, Appendix, and Hints on Metre is such as only the most advanced student could profitably grapple with; and, on the other hand, to the advanced student many of the notes on trivial points of grammar and diction would be quite superfluous. However, it is a very solid meal, if a trifle indigestible. Mr. Verity has the erudition of the play at his finger ends, and though we do not always agree with his conclusions, he steers, on the whole, a judicious course through the maze of conjecture which the irresponsible scholarship of two centuries has planted. Nor does he ever forget that it is his business to stimulate interest in literature, as well as to solve the *cruxes* of criticism.

King Richard III. Edited by F. E. Webb, M.A. (Blackie.) *Macbeth.* (Blackie.)

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The characterisation is much overdone, and a page is devoted to a wholly unnecessary attempt to establish an exact date for the play from a number of most disputable premisses.

Waverley. Edited by E. E. Smith. (Black.)

Kenilworth. Edited by E. S. Davies, M.A. (Black.)

Waverley is printed in full, with sensible notes, and in rather too small a type. *Kenilworth* is an abridged "Continuous Reader." We believe that we have previously expressed an opinion, in connection with earlier issues of Messrs. Black's, that to abridge Scott is both needless and rather impertinent. It need only be added that the notes to *Kenilworth* are very loose and inaccurate. Modern philology is not in the habit of deriving Teutonic and Celtic words from cognate Latin words—"ingle," for instance, from *ignis*, and "fell" from *pellis*. But apparently Mr. Davies is.

Marmion. Edited by Alexander Mackie, M.A. (Blackwood.)

THIS is one of the best of Messrs. Blackwood's "English Classics." Mr. Mackie's notes and brief, clear introduction are thoroughly workmanlike, and evidently based on a sound, practical knowledge of the sort of help which beginners in the study of poetry really need.

The tendency of the modern annotator is to overplay his part and to annotate too much. After all, his aim is to bring pupils into direct contact with the poem, and give it the best chance of working its own powerful effect on the young mind. This is likely to be effected by removing the more obvious difficulties, but is most certainly obstructed by an array of irrelevant learning.

We fully agree. Notes, for beginners, should be limited to answering such questions as an intelligent and inquisitive child might naturally be expected to ask about the text. They should *not* convey grammatical or historical information, which hinders, rather than helps, the enjoyment of the poetry.

Childe Harold's Pilgrimage: Canto 2. Edited by John Downie, M.A. (Blackie.)

HERE, for twopence, Messrs. Blackie offer 926 lines of Byron's poetry, three pages of tersely-put introduction, and ten of brief but quite adequate notes. It is a wonderful two-penny-worth. But paper covers are not really suitable for school use.

The Illustrated Continental Geography Readers. Europe. (Blackie. 1s. 6d.)

WHAT purpose can be served by committing to memory capes, rivers, mountains, &c., &c., it would be difficult at this time of day to say, and yet geography lessons are mainly efforts in forcing resisting intelligences to receive this kind of information. This Reader is an attempt to interest children by pictures and verbal descriptions in the countries of Europe. For the teacher who fears the unchartered freedom there are maps, spoilt with hideous black lines to represent mountains, and dreadful summaries under various heads. When teachers have the courage of their opinions, the editors, thinking only of the market, will have the courage of theirs; at present, by a compromise, he satisfies both the intelligent and the unintelligent teacher.

Latin and Greek.

Horæ Latinae: Studies in Synonyms and Syntax. By R. Ogilvie, LL.D. Edited by A. Sonter.

"THE principal object of the present work is to aid the composer of Latin prose in selecting the proper equivalents of about 500 English expressions." This book will be found of great use to the teacher of Latin prose. By transcribing part of the matter under the word "Mean" we shall best give some idea of its scope.

Significare, to signify or indicate; *sibi velle* is used of interrogations of surprise. *Quid tibi vis?* What do you mean? *Quid sibi iste vult?* What is the fellow driving at? *Quid hæc verba significant?* What do these verbs mean? *Quid hæc verba sibi volunt?* What on earth do these words mean? Then follow illustrative sentences drawn from the Latin writers.

Virgil: Georgics I. By J. Sargeant. (Blackwood. 1s. 6d.)

WE have spoken so frequently of this excellent series that it must suffice here to mention the distinctive features of this particular book—the great care the author has bestowed on the Flora of the Georgics. As an example of this care we find under "Phaselus" which has been translated from time out of mind as "kidney or French bean," some critical and penetrating observations, the conclusion of which is that Virgil's plant is "probably the common field pea, *Pisum arvense*, which is both native to and cultivated in Italy."

Horace: Satires. Book I. Edited by Jas. Gow, Litt.D. (Cambridge Press.)

INTRODUCTION with very full notes and manuscript variants noted at the foot of each page. Some idea of the fulness of the notes may be gathered from the fact that the exegesis, although in smaller type than the text, occupies over eighty pages. There are no illustrations and no vocabulary.

Cæsar's Gallic War. Book II. Edited by J. Brown. (Blackie. 1s. 6d.)

IN addition to the usual features of introduction notes, illustrations, and vocabularies, there are two appendices, one dealing with the translation of Latin into English, and the other with exercises based on the text for re-translation into Latin.

Ovid's Metamorphoses. Book I. Edited by E. Ensor. (Blackie. 1s. 6d.)

So long as Ovid is read in schools—and for a beginner in Latin poetry he is much less allusive and much simpler than Virgil or Horace—it is better that selections should be taken from the *Metamorphoses* than from the *Tristia*. The fact that London University occasionally sets the latter for Matriculation examination is proof positive either of its ignorance of what is good for a boy, or of its indifference to the subject matter of what is learnt.

Cicero: Select Orations. Edited by B. L. D'Ooge. (Sampson, Boston, U.S.A.)

THE American school-books are beginning to invade English schools, and unless the English publishers are carrying on a counter invasion, the effect must be to depress our trade. One result of this healthy competition has been to improve the classical text-book. Not very many years ago all that the school-boy had to feast his eyes upon was the text and notes made up of parallel passages in Latin, which, being as difficult as the passage under explanation, were, of course, never read. There are still teachers who, remembering the hardship of their youth, deplore the fact that now a boy's path through the Classics is a path of pleasantness. Mr. D'Ooge has done everything in his power to make his selections from *Cicero's Orations* enjoyable. A wealth of illustrations, list of synonyms, introduction, glosses, groups of related words, vocabulary, maps, and the indication in the text of quantities make this book by far the best of any known to us.

A First Latin Course. By E. H. Scott and F. Jones. (Blackie. 1s. 6d.)

It is often said that Latin and Greek should not be abandoned for modern languages because their disciplinary power is greater. In a modern language attention is concentrated in the meaning merely, whereas Latin, being an inflectional language, the attention is fixed on each word in the sentence as well as on the sentence itself. It is a strange commentary to this assertion that editors of the Classics are everywhere fashioning their text-books on the model of the best French text-books. For instance, in this *First Latin Course* we have *viva voce* practice following each *lectio*:

Unde veniunt Galli? Ex Gallia veniunt.
Ubi est Gallia? Hic est. &c.

Soon the editors will take the final step.

Plauti Rudens. Editio Minor. Edited by E. A. Sonnenschein. (Clarendon Press. 4s. 6d.)

As this edition is an abridgement of the author's larger book, published in 1891, his object "has been to render one of the most amusing and successful of the plays of Plautus

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A DISTINGUISHED living writer once confessed that the most lasting pleasure of his days had been observation of the minor spectacles of life. This is one of the pleasures that demand no effort on the part of the observer. A quiet frame of mind is all that is necessary, and the spectacles must not be indicated by a companion or a guide. The things seen that touch the emotions and illumine the moment must come unsought. They respond to some call in the nature of the individual, and he, if he be wise, will absorb in silence. Rarely does it happen that your companion is conjured by the sight that attracts you. With the impressions that touch the intellect and buzz within the crannies of the mind it is different. They can be confided with advantage.

We are so made that it is often the slighter incidents, the minor spectacles of a journey, that shine out in the memory afterwards. Some association in the past life of the individual will give startling importance to the unimportant. One of the guides in the Vatican picture gallery has for years ended his appreciation of Raphael's "Transfiguration" with this remark, addressed collectively to his flock: "You won't see a finer picture, go where you will. That alone is worth the journey from London." The flock stare, hang their heads, and in the next room have quite forgotten him. Raphael was a painter, not a week at the seaside. One to whom this oracular remark was addressed is conscious that, try as he will, the Raphael is quite overshadowed in his memory by an unimportant "Incredulity of Saint Thomas," by Guercino, hanging hard by. Why? Because it ran dovetailing into his mood of the moment, and because of that picture at Fano, never seen, and now no longer at Fano, from which Browning made a poem:

I took one thought his picture struck from me,
 And spread it out, translating it to song.

Our pasts sport with our presents. To that Guercino-haunted wight one tiny bust of some forgotten Roman, standing solitary in an uncatalogued corner of the Palatine, is more vivid than the ruins of all the palaces of the Cæsars that encompass it. Why? Because the grave brow and the resolute line of the jaw flushed it with life, gave it reality, recalled some impression, touched some chord in the beholder's memory. When he paused before it the guide hurried him on with the impatient remark, "Yes! yes! But there are plenty of those." How was the guide to know that it was just that insignificant item of all the wonders on the Palatine that that particular traveller would remember best? The individual alone knows, when he meets them, which are the things, animate or inanimate, waiting for him in the world.

It is impossible to forecast the moments when the sensitised plates of our natures will receive their worthy or unworthy, but indelible, impressions. You may travel for a month through Italy, peering here, dreaming there, and yet the dominant impression of the country, the picture that floats before your mind when the word Italy is men-

tioned, may be such a scene as this that appeared to the present writer with all the unpremeditation of a dream. It was late in the afternoon. The train stopped at a wayside station. He looked up. Above was the chain of the Apennines, snow-capped, just lowly enough to be companionable. To the slopes clung a white village, and in the quiet station stood a group of shepherds with rugged, weather-beaten faces and large cloaks with capes falling from their shoulders. Overhead the blue Italian sky, and on everything—on the snow, on the faces of the shepherds, on the village clinging to the slope, on the white west wall of the station building fell the soft, shimmering winter sun. To the beholder that picture—unrehearsed, unexpected—is Italy, and will remain Italy. To him the picture that visualises at the thought of the great word Rome is not the Rome of the Forum, or of the Colosseum, or of the first ascension of the steps of St. Peter's, but the lane they call Corso D'Italia, that skirts the walls, and breaks for a space at the yawning Porta del Popolo. The venerable wall, towering, sun-flecked, splashed with moss, untouched, aged guardian of the City, winding solemnly above that skirting lane, is Rome. To stand at the Porta del Popolo is to thrill with expectation. Without—well, it is not Rome. Just within is the great Piazza; across it, yonder, three straight roads drive into the City, with sentinel churches at their beginnings, and one will lead you to those historic steps which the house Keats died in overlooks, and where the eye holds the memory of the masses of flowers that glow above the fountain. The old wall, the invitation to Rome from the Porta del Popolo, the coloured, scented mass of flowers on the Scala di Spagna—those remain.

One more emotional impression—Pisa! The present writer has never trodden the streets of Pisa. He has passed it in the train—that is all. But the moment and the mood were propitious, and so Pisa remains one of the unforgettable sights of Italy. Night had fallen when the train passed Pisa, and it was likely that he would stare into the darkness and see nothing there. But at the moment of passing the full moon broke forth from the clouds, and out flashed Cathedral, Baptistery, Tower—pale ghosts, dream buildings, but more real to the imagination at this moment than if he had walked the streets of Pisa for a week of Sundays.

These are emotional impressions, garnered without effort, memorable to the individual, stored in his foolish pantechicon, his own bits of furniture, and therefore cherished. But the impressions that touch the intellect, that reveal themselves only in proportion to what we give, must be won by effort. Things are dull because we bring dullness to them, or because we are too lazy to spur the mind into action. We saunter through picture-galleries or museums waiting to be interested, willing to take, unwilling to give, like Ruskin's "two nice-looking Englishmen": "As I was at work in the chapel [Santa Croce, in Florence] this morning, Sunday, 6th September, 1874, two nice-looking Englishmen, under guard of their *valet de place*, passed the chapel without so much as looking in."

Ruskin! It is late in the day to write in his praise, but since every year bears its streams to Italy for the first time, it may not be out of place to offer one more tribute to that incomparable sightseer. To him the emotional impression came in its own time, and in its own time to that unflagging brain came the intellectual impression. Follow him, and you learn once and for all how the mind should grope its way through the world's treasure-houses. And since his books are many, and large, and not too easy of access, and since a generation has risen up who know not Ruskin, we will refer here only to two small volumes costing a shilling or so apiece. The first is called *Pen Pictures From Ruskin*, a pocket book of selections, just published. Read the autobiographical sections, with

their dainty humour and delicate character-drawings, and, say, the pages called "Two American Girls" and "Northern Italians," both from *Fors Clavigera*. There is emotional observation of the finest quality, when the mind moves without effort, hovering between play and work. But for a text-book, a rare text-book, to the art of sight-seeing, you must study *Mornings In Florence*. No one should visit Florence for the first time without knowing that little book by heart. It teaches the first law of sight-seeing—to look at one thing at a time, and to look at that as if there were nothing else in the world. The "two nice-looking Englishmen" will do a picture-gallery and two churches before luncheon. Ruskin's day's work was one or two pictures.

Let us briefly consider his method. Ghirlandajo and Giotto are little more than names to the average nice-looking Englishman or Englishwoman. And the church of Santa Maria Novella at Florence is but one church among many. But read the chapter called "The Golden Gate," in *Mornings In Florence*, do as Ruskin bids, and Ghirlandajo and Giotto are no longer mere names difficult to spell, not easy to pronounce, but men, types—one, Ghirlandajo the producer of the "best plated goods," very suitable for the market; the other, Giotto the artist, who, loving a thing, gazed at it with clear, modest eyes, and painted it just as he saw it, with no other thought but dutifully and modestly to express himself. You will have no difficulty in finding these frescoes. Ruskin's instructions are explicit. All else in the church must be shunned. You must go to Santa Maria Novella early in the morning, walk straight up the church into the apse of it, lift the curtain, "and go in behind the grand marble altar, giving anybody who follows you anything they want to hold their tongues or go away." There before you are the frescoes of Ghirlandajo. Having liked or disliked them, you descend into the green cloister, where you will see two small frescoes, in odd-shaped bits of wall—Giotto's. He "came from the field, and saw with his simple eyes a lowlier worth. And he painted—the Madonna, and St. Joseph, and the Christ—yes, by all means, if you choose to call them so, but essentially—Mamma, Papa, and the Baby. And all Italy threw up its cap." Spend a day with Giotto and Ghirlandajo, with Ruskin as guide, and you have graduated as a sight-seer; or, at any rate, the method and the way are plain.

It is not necessary to agree with Ruskin. It is the example of his tremendous industry and sincerity, his working of every faculty to the utmost, his contempt for self-indulgence and indifference, that counts. Many prefer Ghirlandajo's frescoes to Giotto's, many stand bewildered and protesting when bidden to see beauty in the recumbent figure of the old man in his citizen's cap, lying patiently on the floor of Santa Croce. Yet how necessary to-day is the teaching in the following passage, when Florence is dotted with so-called studios, with dozens of so-called sculptors, busy producing cartloads of modern Italian sculpture.

If you can see that the lines of that cap are both right, and lovely: that the choice of the folds is exquisite in its ornamental relations of line; and that the softness and ease of them is complete—though only sketched with a few dark touches—then you can understand Giotto's drawing, and Botticelli's;—Donatello's carving and Luca's. But if you see nothing in this sculpture, you will see nothing in theirs, of theirs. Where they choose to imitate flesh, or silk, or to play any vulgar modern trick with marble—(and they often do)—whatever, in a word, is French, or American, or Cockney, in their work, you can see; but what is Florentine, and for ever great—unless you can see also the beauty of this old man in his citizen's cap—you will see never.

One thing is certain—that Ruskin, of all Englishmen, stands as the supreme example of the seeing mind. He

showed the world how to look at things; how the best can only be won by giving our best. And that remark of a nice-looking Englishwoman in Florence, who said, after perusing *Mornings In Florence*: "No, I don't want to read Ruskin any more; he always likes the things that other people don't like," was really a compliment.

Things Seen.

Vesuvius.

As I began to climb the wind changed, and the cloud of sulphurous smoke that for days had stretched over the bay, hiding Sorrento and blurring Capri's soft outline, met me. The guide bowed his head, dug his feet into the lava dust, and moved slowly up the zigzag ascent. Below, down to the fringe of houses that dotted the sunny Neapolitan plain, in great desolate tracts, lay the boulders of lava, contorted into myriad shapes: here it was all fine dust. On the other side of the mountain Pompeii lay open to the heavens; all about the plain were scattered the daring villages, and far away by the verge of the sea, still hidden in the earth, was Herculaneum. There was no life on that bare, black, birdless cone, and as we climbed an icy wind began to blow, and the lava dust stung the face like hail. The crust was warm to the feet. I dipped my hand into an aperture the size of a rabbit-hole, and withdrew it hot and wet. On every side the smoke eddied up from tiny craters; but all these things were details in face of that everlasting vomit of black smoke from the crater. The wind raged above us as we drew near the crater, the lava dust spat more viciously, the sulphurous smoke hid the world from our view. It was as if the lieutenants of that angry Monarch strove to prevent mortals from gazing too closely at her infernal orgies. On hands and knees we grabbed our way up the cone, coughing, blinded by the smoke, buffeted by the icy wind. We reached the verge of the crater and threw ourselves on our faces. I peered for one moment into that cauldron of fire and smoke. The guide clutched my arm and motioned me to follow him round the edge of the crater. I crawled after him, crying "Enough!" But he did not hear. He could not have heard a foghorn in the roar of that wind. "Enough!" I bawled, trying to grab him. "Enough!" I roared, clutching at his leg. He shrugged his shoulders, and, taking my arm, we plunged down through the lava. A few paces below he stopped. I bent towards him, and through the screams of the wind heard him say, "Give me a leetle present to buy macaroni."

Fog.

It was one of those fogs which grow upward rather than stoop from above, so dense that a man might hardly see his feet. From the Serpentine to the Albert Memorial I had wandered deviously, my true aim being Hyde Park Corner. Suddenly a figure confronted me—"Where am I?"

Say rather "We!" I jested, dolefully enough.

Then the other loomed up at our very faces—"This is the Albert Memorial."

He had come upon us so suddenly that we started, but there was hope in the confidence of his tone.

"Perhaps you can start me to Marble Arch?" queried my first companion.

An arm shot out. "Ten yards and you come to the grass; keep the little rail along the edge right away. And you, sir?"

He had turned to me with an air of ownership, and like a schoolboy I answered, "Victoria."

"Going that way myself, sir. Happy if you like to come." He led straight off, quickly and with no trace of hesitation, taking, as I could judge, a straighter line than I should have known in broad daylight. The fog was too acrid for talk, but under occasional spaces of half-light before shop fronts or the electric standards I marked his scanty coat. Something almost like a glare broke upon us, and he halted.

"Grosvenor Hotel, sir; round there to the station yard." I held out my hand furtively, but he took no note of the offer. "May I give you this?" I suggested. "Thank you indeed, sir"—he put out his hand in a curiously tentative fashion. Something in the action struck me, and as I put a shilling into the wandering palm I asked:

"Tell me, if you don't mind, how you found your way at such a pace?"

"Well, you see, sir, it's no difference to me except the streets is emptier in a fog perhaps. I'm stone blind."

Shakespeare as Prose-writer.

It might almost be erected into a rule that a great poet is, if he pleases, also a master of prose. Has any great poet essayed prose unsuccessfully? Pope, perhaps, in his letters. But the reason is obvious. The most artificial (in no bad sense) of poets, the sword, the wig, and 'broidered coat, showing with dexterous elegance throughout his verse, he was ill-advised enough to make his bow before posterity in the one form of prose which imperiously demands nature. Horry Walpole was artificial, and Byron was no child of nature, though simplicity compared with Walpole. But the artifice (after its differing kind and proportion) was in the marrow of both men. The letters would not have been themselves without it. Pope, on the contrary, deliberately "wrote up" and falsified his letters to make them "worthy of posterity"—which resented the cheat by refusing to look at them. And he never wrote, to begin with, without an eye on the best models and what his correspondents would think of him. In a more artificial mode of prose he might have been brilliant. Shelley, too, was a more than doubtful success in prose—for a quite opposite reason. Frankly natural, his nature was at its worst in prose. Even in verse he sinned by copiousness. Freed from the restraining banks of rhyme and measure, he "slopped over" with ultra-feminine fluency of language and sentiment; a fatal redundancy mars all his prose. But even Keats, with all his femininity of luxurious emotion, "scores" in his letters. There are few poets, perhaps, from whom we should not wish to have prose. Tennyson in modern times is the great example of a poet who never spoke without his singing-ropes. But we feel an instinctive conviction that Tennyson's prose would have been worth having; that it would have been terse, strong, and picturesque—in another fashion from the pictorial English of the Anglo-Saxon revivalists. Indeed, there is manifest reason why a poet should have command over "that other harmony of prose," as a great master of both has called it. The higher includes the lower, the more the less. He who has subdued to his hand all the resources of language under the exaltedly difficult and specialised conditions of metre should be easy lord of them in the unhindered forms of prose. Perhaps it is lack of inclination rather than of ability which indisposes a poet for the effort. Perhaps, also, the metrical restraints are to him veritable aids and pinions, the lack of which is severely felt in prose. Perhaps he suffers, like Claudio, "from too much liberty."

As regards the stern aloofness from prose, if one had to seek a parallel with Tennyson in the past probably most people would say his greatest exemplar was Shakespeare. In a sense it is true; and what would one not give that it

were otherwise! "The Letters of William Shakespeare"—what might not the man deserve of us who should discover those? Ten thousand Bacons with ten thousand ciphers would give us never a thrill like to that! We would not ask for "Shakespeare's Love-Letters." But Shakespeare's correspondence with *his* private friends—a letter from the pleasant Will to truculent old Ben appointing a meeting at the Mermaid! What are the treasures of our archives, the epistles of kings, and the musty solemnities of ambassadors, to these treasures which no archives have preserved? Why has the relaxing hand of Time yielded to us letters of Elizabethan maids-of-honour and gossiping hangers-on of courts, but never retained one letter of the age's true king? Time is a courtier, and looks on things with the perspective of solemn-nodding Burleigh.

Yet though Shakespeare bequeathed us neither letters nor essays, not so much as a pamphlet, he has not left us without means of estimating what his touch would have been in prose. There is, of course, the plentiful prose-dialogue scattered through his plays. But this can only indirectly give us any notion of what might have been his power as a prose-writer. Dramatic and impersonal, it is directed to reproducing the conversational style of his period, as developed among the picturesque and varying classes of Elizabethan men and women. It is one thing with Rosalind, another with Orlando, another with Beatrice, another with Mistress Ford or Master Page, and yet another with his fools or clowns. Thersites differs from Apemantus, plain-spoken old Lafeu from plain-spoken Kent. At the most we might conjecture hence how Shakespeare talked. And if there be anywhere a suggestion of Shakespeare's talk, we would look for it not so much in the overpowering richness of Falstaff, as in the light, urbane, good-humoured pleasantry of Prince Hal. Prince Hal is evidently a model of the cultivated, quick-witted, intelligent gentleman unbending himself in boon society. In his light dexterity, his high-spirited facility, one seems to discern a reminder of the nimble-witted Shakespeare, as Fuller portrays him in the encounters at the Mermaid. No less do the vein of intermittent seriousness running through his talk, the touches of slightly scornful melancholy, conform to one's idea of what Shakespeare may have been in society. One can imagine him, in some fit of disgust with his companions such as prompted the sonnets complaining of his trade, uttering the contemptuous retort of Prince Hal to Poins: "It would be every man's thought, and thou art a blessed fellow to think as every man thinks; never a man's thought in the world keeps the roadway better than thine."

But this is to consider too curiously. Let us rather take the passages which have a more than conversational structure. The most famous is the speech of Brutus to the Romans:

If there be any in this assembly, any dear friend of Caesar, to him I say that Brutus' love to Caesar was no less than his. If, then, that friend demand why Brutus rose against Caesar, this is my answer, not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves; than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him. There is tears, for his love; joy, for his fortune; honour, for his valour; and death, for his ambition. Who is here so base that would be a bondsman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak: for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

This noble speech would alone prove that Shakespeare had a master's touch in prose. The balance, the antithesis, the terseness, the grave simplicity of diction, make it a

model in its kind. Yet one can hardly say that this is the fashion in which Shakespeare would have written prose, had he used that vehicle apart from the drama. It was written in this manner for a special purpose—to imitate the laconic style which Plutarch records that Brutus affected. Its laconisms, therefore, exhibit no tendency of the poet's own. To find a passage which we do believe to show his native style we must again go to Prince Hal, in his after-character of Henry V. The whole of the King's encounter with the soldiers, who lay on his shoulders the private consequences of war, affords admirable specimens of prose. But in particular we quote as much as space will allow of his chief defensive utterance:

There is no king, be his cause never so spotless, if it come to the arbitrament of swords, can try it out with all unspotted soldiers. Some, peradventure, have on them the guilt of premeditated and contrived murder; some, of beguiling virgins with the broken seals of perjury; some, making the wars their bulwark, that have before gored the gentle bosom of peace with pillage and robbery. Now, if these men have defeated the law, and outrun native punishment, though they can outstrip men, they have no wings to fly from God: war is His beadle, war is His vengeance; so that here men are punished, for before breach of the King's laws, in now the King's quarrel: where they feared the death, they have borne life away; and where they would be safe, they perish. Then if they die unprovided, no more is the King guilty of their damnation, than he was before guilty of those impieties for the which they are now visited. Every subject's duty is the King's, but every subject's soul is his own. Therefore should every soldier in the wars do as every sick man in his bed, wash every mote out of his conscience; and dying so, death is to him advantage: or not dying, the time was blessedly lost, wherein such preparation was gained: and in him that escapes, it were not sin to think, that making God so free an offer, He let him outlive that day to see His greatness, and to teach others how they should prepare.

The whole is on a like level, and it is obvious that Shakespeare's interest in his theme has caused him for the moment to forsake dramatic propriety by adopting a structure much more complete and formal than a man would use in unpremeditated talk. It is Shakespeare defending a thesis with the pen, rather than Henry with the tongue. And you have, in consequence, a fine passage of prose, quite original in movement and style, unlike other prose of the period, and characteristic (we venture to think) of Shakespeare himself. You would know that style again. Close-knit, pregnant, with a dexterous use of balance and antithesis, it is yet excellently direct, fluent, and various, the rhetorical arts carefully restrained, and all insistence on them avoided. Despite its closeness, it is not too close; there is space for free motion: and it has a masculine ring, a cut-and-thrust fashion, which removes it far alike from pedantry on the one hand and poetised prose on the other. Such, or something after this manner, would (we think) have been Shakespeare's native style in prose: not the ultra-formal style he put (for a reason) into the mouth of Brutus. We have chosen it, in preference to other passages which might have been cited bearing a similar stamp, because it is the longest and most fully-developed passage in which dramatic necessity suffered the poet to indulge (except that speech of Brutus which, we have shown, cannot be taken as typically Shakespearean).

With the Baconian dispute recently revived, it is interesting to ask how such passages compare with the known prose of Bacon. The speech of Brutus might possibly be Bacon's, who loved the sententious. But surely not a typical passage such as we have quoted. Take an average extract from Bacon's *Essays*:

It is worth observing that there is no passion in the mind of man so weak, but it mates and masters the fear of death; and, therefore, death is no such terrible enemy

when a man hath so many attendants about him that can win the combat of him. Revenge triumphs over death; Love delights in it; Honour aspireth to it; Grief fieth to it; nay, we read, after Otho, the emperor, had slain himself, Pity (which is the tenderest of affections) provoked many to die, out of mere compassion to their Sovereign, and as the truest sort of followers.

Grave, cold, slow, affecting an aphoristic brevity, and erring (when it does err) on the side of pedantry, could this style take on the virile energy and freedom of movement, the equipoise of concision and fluency, which we discern in Henry's speech, as in all Shakespeare's characteristic passages? We cannot think it. And that other style of Bacon's, exemplified in the *Reign of Henry VII.*, expanded, formal, in the slow-moving and rather cumbersome periods which he deems appropriate to historic dignity, is yet more distant from Shakespeare. The more one studies Shakespeare, the more clearly one perceives in him a latent but quite individual prose-style, which, had he worked it out, would have been a treasurable addition to the great lineage of English prose.

Sorts and Sorts.

THE Aberdeen Public Library has just issued an interesting list, showing the individual reading of persons of different occupations, as shown by the library's own dealings with its borrowers. Here are some selections from this list:

A MANUFACTURER.

Book-keeping by Single Entry. W. Inglis.
Jane. (In French.) Alexandre Dumas.
Physiognomy Illustrated. Jos. Simms.
Aristotle. By Grote. Edited by Bain and Robertson.
Gas and Gas Lighting. R. H. Patterson.
The Angler Naturalist. H. C. Pennell.
Technical Arithmetic and Mensuration. C. W. Merrifield.
Book-keeping Simplified. F. T. Mitchell.

A YOUNG LADY. (No occupation stated.)

This Body of Death. Adeline Sergeant.
Understudies. Mary E. Wilkins.
Lysbeth. H. Rider Haggard.
Poison Romance and Poison Mysteries. C. J. S. Thompson.
Of Royal Blood. W. Le Queux.
The Hidden Model. Frances Harrod.
Observations of a Ranchwoman. E. M. Nicholl.
The Sin of Jasper Standish. "Rita."

A SHOEMAKER.

Phonetic Journal. (Annual volume.)
" "
" "
" "
Robinson Crusoe. (In Pitman's shorthand.)
Tales, etc. "
Phonographic Dictionary. "
Tales, etc. "

A STONECUTTER, (Apprentice. Aged 20.)

Nests and Eggs of British Birds. C. Dixon.
Bird Keeping. C. E. Dyson.
Introduction to Study of Fungi. M. C. Cooke.
Fo'e's'le Yarns. T. E. Brown.
Ballads. W. M. Thackeray.
Popular Account of the Ancient Egyptians. J. G. Wilkinson.
Monte Christo. Alexandre Dumas.
Speeches on the Irish Question. W. E. Gladstone.

A DRAPER.

Memoirs of Louis XIV. Saint Simon.
The Transvaal from Within. J. P. Fitzpatrick.
The Three Musketeers. Alexandre Dumas.
Angling: a Practical Guide. J. T. Burgess.

Fly-fishing. Sir E. Grey.
The Book of the Dry Fly. G. A. B. Dewar.
British Angling Flies. Theakston and Walbran.
Sport in War. R. S. S. Baden-Powell.

A LAW CLERK.

A Matter of Skill. B. Whitby.
Zingra. A. M. Maillard.
The Last Days of Our Lord's Passion. W. Hanna.
The Forty Days After Our Lord's Resurrection. W. Hanna.
History of the Origins of Christianity. E. Renan. Vol. I.
A Wasted Crime. D. Christie Murray.
The Day of Reckoning. F. Du Boisgobey.
A Detective's Triumphs. J. E. Muddock.

A FISH-CURER.

The Secession in the North. J. A. Findlay.
Miss Bretherton. Mrs. Humphry Ward.
The Songs of Ireland. J. L. Molloy.
Milly Darrell. Miss Braddon.
Apples of Eden. "Estelle."
Dances and Marches. Schubert.
Hard Times. Charles Dickens.
Manual of Musical History. J. E. Matthews.

A BANK CLERK.

The Cambridge Bible: Daniel. Prof. Driver.
Life and Times of Savonarola. P. Villari.
The Gospel According to St. Mark. H. B. Swete.
Origins of European Peoples: The Mediterranean Race. G. Sergi.
The Story of Rome. N. Young.
St. Kilda. Norman Heathcote.
Among the Himalayas. L. A. Waddell.

A CLERGYMAN.

Essays and Addresses. Dr. Dale.
A Preacher's Life. Dr. Joseph Parker.
The Struggle for Success. A. Stodart Walker.
Lines from my Log-books. Autobiography of Admiral Hay.
Social Life in Scotland in the 18th Century. H. G. Graham. Vol. I.
A Treasury of Irish Poetry. Stopford A. Brooke and T. W. Rolleston.
The Church and New Century Problems. Bishop Westcott and others.
Flame, Electricity, and the Camera. G. Iles.

A CIVIL ENGINEER.

Gerald Fitzgerald. Charles Lever.
Philip Bennion's Death. R. Marsh.
The Shrouded Face. Owen Rhoscomyl.
The Londoners. Robert Hichens.
The Fourth Generation. Sir W. Besant.
A Drama in Dutch. L. Zangwill.
Life is Life. "Zack."
On Trial. "

On the whole, we must refrain from inference; we must eschew generalisation. The Manufacturer's selection strikes us as rather inspired. But, why *Jane*? Will Mr. E. A. Bennett, or some other authority, inquire into the popularity of *Jane* in this connection, and report to us the result. The Young Lady of unstated occupation has an eye for titles. We suspect—we do not know, but we suspect—that the Shoemaker takes an interest in shorthand. We rather like our Draper; a man who knows his mind. Now, the Law Clerk. . . . The Fish-curer has not yet dried the cockles of his heart: a melodious and susceptible man in private, we should say. A Stone-cutter who delights in *Fo'c'sle Yarns* cannot be stony-hearted; eggs, too, and birds and ballads and fungi—these are his antidotal softnesses; the Irish Question is stone-cutting for his mind. The Bank Clerk is beyond criticism; the Clergyman might exchange books with him, and preach no worse.

But, on the whole, the Civil Engineer is most convincing; he manifestly reads novels (as we, alas! do not) for recreation, and gets the junior assistant librarian to choose them for him blindfold.

Correspondence.

"Prosperous" British India.

SIR,—Such a controversy as is involved in your reviewer's rejoinder would not be endured by you, nor would it do good. But, Sir, ought I not to be protected from *this* sort of thing? Your reviewer asserts I stated that "the recent famine cost nineteen millions of lives." Nowhere have I said anything of the kind. The *Lancet* estimated loss from famine for the past ten years at nineteen millions, and I quoted the *Lancet*.

Further, your reviewer dares to say the land assessment is from 8 to 10 per cent. of the gross produce, in face of the fact that on page 590 I quote a Government table which shows that the "share of the gross produce which the assessment, when made, was intended to convey so far as can be stated," was in some instances one-fourth, in others one-sixth, in a few one-eighth, in two only one-twelfth.—Yours, &c.,

WM. DIGBY.

27, Dorset Square, N.W.

[Mr. Digby writes to correct a statement which I have inadvertently ascribed to him—namely, that "the recent famine cost nineteen millions of lives." Considering the amount of misinformation he has to answer for, it would be wrong to saddle him with even one more blunder. And yet I have done him no serious injustice, for Mr. Digby has recklessly quoted a newspaper which said that that number had died from starvation during the last decennium of the nineteenth century. Mortality figures can be derived only from official sources, and Mr. Digby knows, or ought to know, that these sources do not bear out such a monstrous assertion. Nor does it tally with his own grossly exaggerated table of mortality on pages 129-30. Mr. Digby asks how I dare to say that the land assessment is from 8 to 10 per cent. of the gross produce in face of the figures he gives on page 590. I turn to the reference and find that his figures, even if accurate, are a quarter of a century old! Verily Mr. Digby wriggles like a Bengali, and he plunges deeper and deeper in the mire. A Calcutta paper just received says that Mr. Digby "has gone out of his way to blacken the face of the Englishman in the East and to envelop the whole administrative record of British India in a distorting atmospheric medium." Again, "it is a book that will be quoted by people whose warped judgment, whose bias in argument and pestilent perversity for drawing wrong deductions are on all fours with the same qualities which are only too transparently manifest in the book itself."—YOUR REVIEWER.]

[We have received a further long letter from Mr. Digby, but the correspondence must cease with the above.]

"The Poetic Leg."

SIR,—I was much interested in "W. W.'s" article in your last issue on "The Poetic Leg," more particularly as it came pat on the heels of my reading of the "extension of the *Johnsonian* limb" in Boswell. The passage in question is as follows:—"Mr. Seward saw him presented to the Archbishop of York, and described his *bow to an* Archbishop as such a studied elaboration of homage, such

an extension of limb, such a flexion of body, as have seldom or ever been equalled." The italics are Boswell's.—
Yours, &c.,

GEORGE SMITH.

10, Bayview Road, Aberdeen.

Anecdote of Shakespeare.

SIR,—In an old number of *The Annual Register*, A.D. 1770, I came across the following (under the heading, "Anecdote of Shakespeare Never Printed in His Works"):

The following letter was written by G. Peel, a Fellow of Ch. Ch. College, Oxford, and a Dramatic Poet, who belonged to the Club, to one Marle, an intimate of his:—

"Friend Marle,—

"I must desyre that my Syster hyr watche and the Cookerie book you promysed may be sente bye the man. I never longed for thy company more than last night: we were all very merrye at the Globe when Ned Alleyn did not scruple to affyme pleasauntely to thy friend Will that he had stolen his speeche about the qualitees of an Actor's excellencye in Hamlet hys Trajedye from conversations manyfold whych had passed betweene them, and opynions given by Alleyn touchinge the subjecte. Shakespeare did not take this talke in good forte; but Johnson put an end to the strife with wittylye remarkinge 'This affaie needeth no contentione; you stole it from Ned no doubt'; do not marvel: 'Have you not seen him act tymes out of number?'

"Believe me most syncerilie,

"Yours,

"G. PEEL."

I thought possibly that the letter might be of interest at this time of controversy as to the authorship of the plays.—
Yours, &c.,

EDMUND H. HARDCASTLE.

Hales Place, Tenterden.

Our Weekly Competition.

Result of No. 121 (New Series).

Last week we offered a prize of One Guinea for the best essay, not exceeding 250 words, on some personal whim, habit, or non-literary preference. We award it to Mrs. M. M. Bcase, Rathalpin, St. Andrews, N.B., for the following:—

A DREAM HORSE

While a train rushes through the country, and I sit idly by a window in it, staring drowsily at the fields as they tear past, half of me is always out there on a good horse, riding along beside us. It is like a dream-ride, breathlessly swift and delicious, unfiring to me or my steed, but I note keenly the character of each field, the nature of the ground we cover, and each hedge and ditch that we clear in the race. A too preposterous obstacle, or the interruption of an embankment, will recall me to my other self, half annoyed at my foolishness; but I soon relapse into my gallop in any continuous stretch of country, and if the pace is too great, it may be one field away. I never remember a time when I was without this sensation, and I do not think it ever had a conscious beginning, but now, looking out of a train, though busy with other thoughts as well, or talking to fellow-passengers, I have to keep up my mad gallop with the wonderful jumps outside. It is a rather enchanting whimsy, beguiling a long journey beyond belief, and I often wonder if many people share it with me, flanking all the railway lines with herds of scampering dream-horses.

Other essays are as follows:—

THE SAFE.

Mr. H— is a successful business man; of middle age, 'cute enough as business men go, but in one little personal peculiarity surely a little eccentric. Having had his cashier lock up a large safe which stood in the basement, the key, together with cheques, loose cash, and a ledger or two, would be placed in a smaller safe which was in his private room. The cashier, having

locked the door of this safe, would give a smart tug at the handle to ascertain that the door was properly fastened, handing the key to Mr. H—. Then came in his little fad. He would, hat on head and umbrella tucked under his arm, gently take hold of the handle of the safe, the toes of his boots touching the safe at the bottom. He would then gradually let his weight—which was about 9st.—depend upon the safe handle. There he would hang, for perhaps three or four minutes, slowing shaking his head from side to side in a deprecating manner, as who should say, I do not think this is secure. I think he really imagined that this proceeding was a severe test as to the proper closing of the safe, but inasmuch as his toes invariably touched the bottom of the safe door, it would probably not have swung forward even if unfastened. [A. W. D., Peckham Rye Common.]

THE DAWDLER.

One of my intimate friends—a person gifted beyond the ordinary with strong common-sense and worldly shrewdness—by his own confession stands admitted a dawdler. Whenever he has any special work to carry through, an almost invincible inclination to fritter away his time on all manner of trivial matters takes possession of him, and it is only by dint of much bracing-up of his will-power that he is able to put the demon of dawdling behind him. And, curiously enough, this failing, though constantly checked and repressed, is as strong now at fifty as it was when he was in the twenties. Yet he is a perfectly successful man of business, and no accusation has ever been brought against him of delaying or neglecting any transaction given into his charge. He will tell you, however, that there is no greater pleasure to him in life than to steal a few minutes from a busy morning to trifle with some little matter which most men would regard as pure and unadulterated childishness. I can never think of him in this respect without the after reflection that, notwithstanding all the strain and hurry and toil that civilisation has engendered, the old Adam will persist in reasserting itself, and that the preference of old Khayyam when he sung—

"A book of verses underneath the bough,
A jug of wine, a loaf of bread, and thou
Beside me singing in the wilderness—
Oh, wilderness were paradise enow!"

can never be wholly obliterated from the human mind.

[A. A. B., West Bromwich.]

THE BLESSEDNESS OF DESTITUTION.

I have a whim—call it not morbid, for it is distinctly salutary!—of fancying myself penniless. Not poor simply, but without a farthing in the world, and not knowing whither to turn for the next meal. Could he bridge its difficulties, a millionaire would find this imaginative feat immensely beneficial, but even I, in my small humble corner, and with no tremendous distance to span, am helped by performing it. For indulgence in my whim brings me in touch again with the elemental things that one loses sight of amid the excrescences of civilisation. Only the man who possesses nothing can drink of the purest essence of being. By this entire loss, imaginatively speaking, of earthly belongings, I am brought to the perfect realisation of myself. With money life is never seen in absolutely true proportions; the knowledge that one has a mere penny piece quite suffices to throw a slight film over the mirror. That is why death, which tears the last stitch from our backs, is so necessary a factor in spiritual evolution, existence here implying something of material possession, though maybe only the clothes we stand up in. But my whimsical fancy of penury, death's nearest equivalent, is very chastening, and brings me near enough, for the present anyhow, to the essential basis of life. [H. J., Hadley Wood.]

Twenty-two other essays received.

Competition No. 122 (New Series).

This week we offer a prize of One Guinea for the best Literary Portrait of a "street character." Not to exceed 200 words.

RULES.

Answers, addressed, "Literary Competition, THE ACADEMY, 43, Chancery Lane, W.C.," must reach us not later than the first post of Wednesday, January 22, 1902. Each answer must be accompanied by the coupon to be found on the second page of Wrapper, or it cannot enter into competition. Competitors sending more than one attempt at solution must accompany each attempt with a separate coupon; otherwise the first only will be considered. Contributions to be written on one side of the paper only.

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